San Francisco Cinematheque

THE 23rd ANN ARBOR FILM FESTIVAL TOUR

SF Art Institute Note Special Times! Sunday, May 5, at 6, 8, & 10 PM.

Cinematheque and Film Arts Foundation present 3 separate shows of the winners from the recent Ann Arbor Film Festival, the oldest Festival of its kind in the U.S.A. 25 films will be shown, including work by local filmmakers David Michalak, Dominic Angerame, Chuck Hudina, Rock Ross, James Irwin, Christopher Coppola, Chel White, Tim Blaskovitch, Sal Giammona, and others. There will be a separate admission for each program.

SATURDAY NIGHT SUB-CINEMA

New College Gallery, 762 Valencia St. Admission: $2.50 — 10:30 P.M.

May 11 - *Night Tide* (Curtis Harrington, 1961) — An obsessed Dennis Hopper as a sailor-boy in an avant-garde horror-fantasy.
May 18 - *Alphaville* (Jean-Luc Godard, 1965) — Detective Eddie Constantine ponders love and power in this futuristic black comedy.
May 25 - *Bride Of The Monster* (Ed Wood, Jr., 1956) — Bela Lugosi experiments with Atomic shock treatments in this hilarious Grade Z. absurdity.
June 1 - *The Thousand Eyes Of Dr. Mabuse* (Fritz Lang, 1960) — The auteur's favorite criminal-genius indulges his paranoia with concealed cameras, see-through mirrors, and triple disguises.
June 8 - *The Phenix City Story* (Phil Karlson, 1955) — Steamy, disturbingly visual 'Stranger Than Fiction' account of Alabama's "Sin City."
June 15 - *X - The Man With The X-Ray Eyes* (Roger Corman, 1963) — Dr. Ray Milland's X-Ray vision proves too painful for his mind-reading carnival act.
June 22 - *Dementia 13* (Francis Ford Coppola, 1963) — Axe murderers, creative camera work, and trick endings in the Mogul's first low-budget shocker.

THURSDAYS/SF Art Institute 800 Chestnut Street, 8:00 PM

May 9

SFAI/MASTERS OF FINE ART

As part of the S.F. Art Institute graduate show being held at Fort Mason May 4 to 12, the Cinematheque will present an evening of films by this year's graduating MFA candidates in the SFAI Auditorium.

Films: *Cambium & The Clacking of Tongues* by Michael Emery; *I Can't Let Go, I'm Scared of the Traffic* by Susan Friedman; *Ironworker Nick & Len* by Michael Krewer; *Ivory Girl* by Varda Hardy; *Will for Life & Georg Koenigsman* by Alexandra Koenigsman; *Poor Young People* by Medora Ebersole, and others.

Following the films, Nan Hoover and group will present *Extensions in Light*, a performance with slide projectors, on the Auditorium roof. Film installations by Su Chen Hung, Medora Ebersole, Jun Jalbuena, Patrick Delabre & Pete Herzfeld will be shown at Fort Mason continuously during the week.

May 16

PATRICIA GRUBEN'S LOW VISIBILITY

Filmmaker Patricia Gruben in Person

Based on a true account of a man who wanders in out of the wilderness with a weird combination of amnesia, aphasia and guilt, halfway through what appears to be a spoof of psychiatric investigations, the film turns a sharp corner into the dreadful dilemma of survival by cannibalism. "...*Low Visibility* is a compelling look at a man outside the circle of humanity yet caught in its vortex of ritual justice." — P.G. S.F. premiere.

Low Visibility is Canadian filmmaker Patricia Gruben's first independent feature length film. Her award-winning *Sifted Evidence* was shown at the Cinematheque in October 1984. Gruben will also appear at the Pacific Film Archive with *Low Visibility* on May 14.

May 23

WOMEN'S VOICES

A program selected from Canyon Cinema.

FILMS: *Mujer de Milfuegos* by Chick Strand (1976) 15 min.
Chinamoon by Barbara Linkevitch (1975) 15 min.
Petit Mal by Betzy Bromberg (1978) 18 min.
Sincerely by Lynn Kirby (1980) 14 min.
Salve by Sharon Couzin (1981) 14 min.
Frameline by Gunvor Nelson (1984) 22 min.

"Since the early 1970s, in films by many women, there is a dominance of a visual style which uses personal, autobiographical subject matter and a complex montage of fragmentation of images and sounds. A few of the most inventive are constructed in a manner closer to music or poetry than to prose narrative, and they are the product of a woman's experience. In recent feminist film theory, questions of a "female voice" in film have been raised. This selection of short films poses a question: Can one argue for a uniquely feminist or feminine voice with lyrical, personal films such as these?" (S.B.) Programmed by Stephanie Beroes.

May 30

AMERICAN LANDSCAPES

A program of films drawn from and reflecting aspects of the American landscape:

Films: *Haste* (1985) by Konrad Steiner, 22 min.: "Freight train burial grounds in San Francisco" (K.S.); *Density Ramp* (1984) by Jeff Rosenstock, 17 min.: "A film about rhythm and structure" (J.R.); *Fearful Symmetry* (1981) by Michael Wallin, 15 min.: "Uses precisely determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements..." (M.W.); *Eclipse* (1979) by Linda Klosky, 3 min.: "the movement of light during a total eclipse" (L.K.); *Pilotone Study #1* (1976) by Tom Brener, 12 min.: "...treats the relationship between accident of object in space and the object as controlled, expressive element" (T.B.); *The Wold Shadow* (1972) by Stan Brakhage, 2½ min.: "...this then my laboriously painted vision of the god of the forest" (S.B.); *Wild Night In El Reno* (1977) by George Kuchar, 6 min.: "...documents a thunderstorm as it rages in full fury above a motel in May on the southern plains" (G.K.).

June 6

NEW JAPANESE EXPERIMENTAL FILMMAKERS

Introduced by Filmmaker Tatsu Aoki

FILMS: *Spacy* (1981) by Takashi Ito; *Formation* (1984) by Toshio Matsumoto; *My Movie Melodies* (1980) by Junichi Okuyama; *A Woman With Two Heads* (1977) by Shuji Terayama; *Morphology* (1983) by Eiki Kamibayashi; *Xenoparasitisme* (1982) by Akihiko Morishita; *"B" continued* (1984) by Nobuhiro Kawanaka; *Train I & II* (1983) by Kohei Ando; *Water Flowers* (1984) by Nobuhiro Aihara.

This program includes recent work by several of Japan's foremost experimental filmmakers, and was selected by filmmaker and critic Nobuhiro Kawanaka. *Formation* utilizes digital delay to fragment a ritual; *Spacy*, a highly innovative and playful journey; *A Woman...*, by one of Japan's most important filmmakers, is a film about the shadow..."but there is another dimension to the shadow projected on the wall — the shadow is its own being."

The program will be introduced by filmmaker Tatsu Aoki, Programming Director of Innocent Eyes and Lenses in Chicago.

June 13

CAROLINE AVERY/PHIL SOLOMON

Both filmmakers will be present

Tonight's program includes new work by two of Boston's most prominent young independent filmmakers, each offering a compelling and strikingly original visual style. Avery works mostly with direct animation techniques (cut-out collaging, drawing and coloring on film), adding to the tradition of this specialized area political and diaristic overtones as well as an uncanny feel for color and texture. Avery recently organized a successful series of personal/independent films at the Bromfield Gallery in Boston. Solomon has mastered the optical printer, and has created a variety of fantastic image-scapes which can only be compared to Pat O'Neill's in their audacity and unpredictability. In addition to making films, Solomon composes and plays music for a variety of instruments.

FILMS: Avery: *Big Brother, Mid-Weekend, Pilgrim's Progress, First Of May, Flap*. Solomon: *The Passage Of The Bride, The Secret Garden, Untitled* (super-8mm), *What's Out Tonight Is Lost.*

June 20

JONAS MEKAS'
REMINISCENCES OF A JOURNEY TO LITHUANIA

Reminiscences... (1971-72) remains one of the towering achievements of the personal 'diaristic' cinema. Part of Mekas' ongoing series of films drawn from his daily life, it focuses directly on his home town in Lithuania (including portraits of his mother, brothers, memories of childhood) interspersed between sections filmed in America. Imagery ranges from footage shot with Mekas' Bolex during the mid-1950s in Brooklyn to material recorded upon his return to Semeniskiai in 1971. The soundtrack is a pastiche including reminiscences, folksongs, piano music, madrigals, and poetry — all are combined into a unique and eloquent autobiographical statement. This will be its first public San Francisco screening since 1974.

SATURDAYS/New College Gallery 762 Valencia Street, 8:00 PM

May 11

THE PRESSURES OF THE TEXT *AND OTHER WORKS*

Film and Video Artist Peter Rose in Person

Peter Rose embodies many of the new trends in media art. He works with film, video and live performance to explore our relationship to the means and modes of communication that are so rapidly changing our place in the world.

The Man Who Could Not See Far Enough, 1981, 16mm, "A film about space...ranges from a solar eclipse to a hand-held camera ascent of the Golden Gate Bridge." *The Pressures of the Text*, 1982, video, "...integrates direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to investigate the fractures at the edge of language." *Spiritmatters*, 1984, 16mm, "A silent monologue on the simultaneous perception of both space and time." *Secondary Currents*, 1983, 16mm; *Digital Speech*, 1984, video.

May 18

A TRIBUTE TO STAN VANDERBEEK

"Stan Vanderbeek is the Tom Swift of the underground, an inventor of processes and approaches. He is also a collagist, a collisionist, and like Georges Melies, whom he claims as godfather, an illusionist." - Sheldon Renan. A pioneer of mixed-media filmmaking, Vanderbeek's work, covering nearly a 30-year span from the mid-50's to his death last year, ranged from early explorations in collage animation to multiple projection pieces to recent experiments in computer-generated imagery. Tonight's program draws from all phases of his career. It is guest-curated by Michael Wallin.

Films: *Skullduggery; Blacks and Whites, Days and Nights; Panels for the Walls of the World; Breathdeath; Newsreel of Dreams; Symmetricks; Dreaming; Mirrored Reason.*

May 25

BILL FONTANA: SOUND SCULPTURE TAPES

Sound Artist Bill Fontana in Person

Bill Fontana will present a selection of tapes from recent sound sculptures that he has presented in Germany and California. His working procedure is typified by "Landscape Sculpture with Foghorns," a sound installation he presented at the New Music America festival in San Francisco in 1981. Microphones were placed on eight foghorns at locations around San Francisco Bay with the sounds they picked up fed into a row of eight speakers mounted on a warehouse pier at Ft. Mason. Other works have used the Brooklyn Bridge and the Berlin subway system. This will be a rare opportunity to hear the range of work for which Fontana is internationally known.

June 1, 8, 15

CHANCES IN TIME: RANDOM OPERATIONS IN FILM

The artists in this exhibition are working at the edge of the invisible, elusive border of cause and effect. Chance as a process is crucial to 20th century art, but its role in cinema has been under-appreciated. The purposeful uses of chance lay bare the construction of a medium most people prefer when it is seamlessly illusionistic. This three-part series examines random operations in the creation of film, video, music, performance, slide projection, poetry, and installation. It is the first of its kind. Dice-throwing, performance-games, found objects, randomly-determined structure, uncontrollable events, and indeterminate consequences are the tools that construct these works, many of which are having their public or San Francisco premieres. Conceived and curated by James Irwin.

June 1, Saturday, 8:00 P.M.

Man Ray, *Retour a la Raison* (1923, film)
Lynn Herschman, *The Making of the Rough and (Very) Incomplete Pilot for the Proposed Videodisc on Marcel Duchamp (According to Murphy's Law)* (1981-84, video) — A series of chance disasters befalls a straight documentary, including the theft of Duchamp's cardiogram.
Mario Castillo, *Animated Soundtrack* (1974, film)
J.J. Murphy, *Ice* (1972, film)
Michael Snow, *Breakfast* (1972-76, film)
Craig Schlattman, *Honest* (1980, film) — A performance that includes the cameras documenting the performance.
Aaron Shurin, *Codex* (1984, poetry) — Inspired by the Sumerian epic *Gilgamesh*, constructed in a way evocative of film editing.

June 8, Saturday, 8:00 P.M.

James Broughton, *High Kukus* (1973, film)
Stan Brakhage, *Mothlight* (1963, film)
James Irwin, *KU* (1981, film & performance) — Tales from the grey area between causality and coincidence.
David Heintz, *Chance Film* (1969, film)
Mark Vail, *Random* (1983, video) — A computer employed random number generating to produce the music and graphics for this piece.
Robert Attanasio, *Sound Camera Rotations* (1976-79, film) — A game played every year or two, the performers attempting to beat the clock while circling the already spiralling Guggenheim Museum.

June 15, Saturday, 8:00 P.M.

Charles Lovell, *O O-A* (1982, slide projection) — Accidental images at the ends of film rolls from ten years of still photography.
Michael Rudnick, *Mold FX* (1980, film)
Scott Stark, *Learning to Breathe Above Ground* (1982-84, film & performance)
Kathleen Laughlin, *Collection* (1982, double-projection film) - Concerns a popular chance operation: collecting things, including shells, ideas, and acquaintances.
Larry Price, *Dragon Vortex* (1984, music and projected slides) — The music is produced on a hand-made aeolian harp; the images are independent of the music.
Bruce Conner, *Report* (1963-67, film)
Robert Breer, *Fistfight* (1964, film) — First screened as a part of Stockhausen's concert/happening *Originale*, and a classic of stream-of-consciousness editing.

Michael Shemchuk's installation will be on view in the window of the New College Gallery during the length of the exhibition series. A camera obscura exposing a constantly changing photograph, it will be freshly installed several times.

June 22

NEW BAY AREA SUPER-8 FILMS

A varied program of recently completed films made while the filmmakers were living in the Bay Area:

knowledge is as red as a raspberry by Chika Ogura, 5 min.: "In this film, I wanted to represent women's temperature changes and the stream of time."
A Wandering Story by Chika Ogura, 7 min.
Maxfilms by Scott Stark, 9 min.: "Three tightly structured documentaries that begin to come undone like knots." (S.S.)
Notebook #6 by Willie Varela, 14 min.: "Part of an ongoing series utilizing material which didn't find its way into finished films but which was still visually strong enough to be preserved and shaped into its own work." (W.V.)
Untitled, dual super-8 projection piece by Pat Song.
Oneira by Joel Katz, 18 min.: A dream-like vision of the urban landscape.
Fair Field by Alice Armstrong, 12 min.
Feminist Statement by Leslie Singer and Helen Hampton, 3½ min.

SUNDAYS/SF Art Institute 800 Chestnut Street, 8:00 PM

May 12

JEAN COCTEAU'S L'AIGLE A DEUX TETES

L'Aigle a Deux Tetes (The Eagle with Two Heads), 1948, written and directed by Jean Cocteau, music by Georges Auric, with Jean Marais and Edwige Feulliere. Print courtesy of the French Consulate, New York.

Long out of circulation, this will be the first San Francisco showing of *L'Aigle a Deux Tetes* in decades. It has been said that Cocteau wrote the screenplay in response to Jean Marais' request for a vehicle in which he could remain silent in the first act, weep with joy in the second, and fall downstairs in the third. A fairy tale for adults (as with *La Belle et Le Bete* and *Orpheus*), *L'Aigle* unfolds in a mythical Balkan kingdom where poisoned necklaces, two-way mirrors and fanatically loyal minions vie with treacherous secret police and invisible forces of evil.

May 19

NUMERO DEUX *BY JEAN-LUC GODARD*

NOTE: Special Location: York Theatre, 2789 24th St., San Francisco
Showtimes: 1, 3, 5, 7 & 9 pm Admission: $3.50

Numero Deux, 1975, 88 min. Directed by Jean-Luc Godard and Anne-Marie Mieville. Presented in collaboration with the York Theatre, by special permission of Jean-Luc Godard and Jackie Reynal. First San Francisco screening since its 1977 premiere.

Numero Deux stands out as the director's most thorough and self-conscious attempt to delineate the effects of advanced capitalism in the home. Shot on video and then transferred to film, *Numero Deux* focuses on sexuality and family relations across three generations; the resulting scenario engenders a sexual and emotional ambivalence replete with impotence, violent rape and a disturbingly recurrent primal scene. And for the first time Godard considers male, as well as female, sexuality and the trap it represents. *Numero Deux* depicts a personal oppression that is both economically and generationally pervasive.

May 26

RECENT FILMS BY TIM BRUCE

Filmmaker Tim Bruce in Person

View From Reardon (1980), color, 16 min.; *On Looking* (1985), b&w, 72 min.

Tim Bruce is an English filmmaker who has lived in Ohio for 4 years. "My filmwork has explored sound/image relationships, both formally and as a way of producing a range of meanings through their juxtapositions. Both *View...* and *Looking* present such juxtapositions, producing counterpoints of meaning and in *View*, reinforcing camera strategies and editing.

On Looking, my first American film, is, as the title suggests, "about looking", curiosity in "the other", the process of making public the personal, the private. Dealing with sexual relationships as an overt theme, various texts are utilized...the soundtrack of a sex-education film, a radio dating service, a personal diary and more, interwoven and juxtaposed with a series of portrait and landscape shots made in the mid-West." (T.B.)

June 2

THE EARLY SOVIET CINEMA: KULESHOV'S WORKSHOP

Note: Special Starting Time — 7:30 P.M.

The Extraordinary Adventures Of Mr. West In The Land Of The Bolsheviks (1924) by Lev Kuleshov, script by Pudovkin and Asayav — the first success of Kuleshov's famed Workshop, which was influenced by Meyerhold's theories. A major theorist and teacher (Eisenstein, Pudovkin, etc.), Kuleshov pioneered an anti-Stanislavskian, anti-psychological acting style. *Mr. West* is a satiric comedy about the trip of an American dignitary to the Soviet Union.

Salt For Svanetia (1930) by Mikhail Kalatozov — a powerful early documentary by one of Kuleshov's disciples. Reporting on the primitive life in the remote region of Svanetia, *Salt* incorporates Eisensteinian compositions with a biting clarity resembling the later Surrealist *Land Without Bread* (Bunuel).

Co-programmed by Robert Gardner.

June 9

RAUL RUIZ'
THE HYPOTHESIS OF THE STOLEN PAINTING

1978, directed by Ruiz, written by Ruiz and Pierre Klossowski, 67 min. San Francisco premiere. Born in Chile, Ruiz is self-exiled and currently living in France. His films, though just beginning to be shown in the U.S., have earned Ruiz a reputation as one of the world's leading innovators of narrative-film. "Ruiz appropriates many familiar narrative forms (documentaries, educational films, horror stories), and redefines them in surprising new ways." (Richard Pena) *Hypothesis* is a macabre tale of a pompous art collector whose paintings come unexpectedly to life. "A genuine horror movie — not because it depicts horrific events, but because it conveys the horror that lies behind horror, the pressure of hidden feeling that generates our nightmares." (Larry Kart)

June 16

INVISIBLE ADVERSARIES *BY VALIE EXPORT*

Filmmaker Valie Export in Person

Valie Export is widely known as one of the most exciting and controversial artists of the past twenty years. Staunchly feminist in her themes and concerns, Export gained fame in Austria for her work in various media: film, video, body art, and photography. *Invisible Adversaries* (1976) was immediately recognized as a major breakthrough in narrative film art and as a passionate statement of female alienation in the modern world. Financed by the Austrian government (which was later attacked for sponsoring "pornography"), *I.A.* centers on the character of a young photographer who is convinced that the world is being invaded by invisible outsiders called "Hyksos." Making use of still imagery, video, jump cuts, and a free-floating camera, Export documents the effects of the 'aliens' while reporting on contemporary life in Vienna (continued Nazi activity, professional life). Export will present her newest film in 35mm at the Pacific Film Archive on Tuesday, June 18th.

June 23

OPEN SCREENING

The final Open Screening of the Cinematheque season—Bring your own film, new or old (16mm, 8mm, silent or sound). All are welcome.

Craig Schlattman, *Honest*

Admission: $3/$1.50 Students with I.D.'s and Seniors (Thurs. & Sun.); $2/Free Students with I.D.s and Seniors (Sat.). Discount Pass $10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. *Steve Anker, Program Director; David Gerstein, Administration Director; Program Committee: Stephanie Beroes, James Irwin, Michael Wallin. Thanks to Craig Baldwin, Robert Gardner, Laura Thielen, Astrid Raffin-Peyloz, Erika Martin, Vej Musgrave, Susan Vigil, and Ellen Gaine. The Cinematheque will close for the months of July and August and resume programming after Labor Day.*

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